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MR. CHARLES CALVERLY, who has generally been successful with his busts of public men, but has never shown what he could do in modelling the complete figure, has now in hand a statue of Robert Burns—a commission for the city of Albany—a legacy of \$20,000 having been provided for such a memorial by an enthusiastic admirer of the immortal Scotch bard. Although no competition was invited, one practically ensued, and Mr. Calverly's model was chosen. The poet is represented as seated out-of-doors, in deep thought. This is similar to the pose of the effigy of Burns in Central Park. It is to be hoped that Mr. Calverly will be more successful than the perpetrator of that dreadful failure. Certainly the pecuniary incentive will not be lacking. Mr. Henry Avery is to design the pedestal, which is to be of red Scotch granite; it will be Greek in style, with clusters of thistle-leaves conventionalized, and so disposed as to clasp and return on the corners.

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ACCORDING to the *Courrier de l'Art*, the United States Government is negotiating with Falguière and Antonin Mercié for a statue of Lafayette, "to adorn one of the squares of Washington," to cost 250,000 francs. It is proposed to place the General upon "a pedestal flanked at the four corners by statues of the French officers who took part in the War of Independence." Whether the monument is to be the joint work of the famous sculptors named, or whether they have been invited separately to submit drawings for it, is not clear. If the *Courrier de l'Art*'s information is correct, the action of our Government in the matter will doubtless be the subject of criticism. It will be contended, on the one hand, that we have sculptors of our own fully competent to execute such a commission without sending it abroad; and, on the other hand, it will be urged that it would be an excellent idea to have an important monument by Falguière or Mercié in Washington, by way of contrast to the bad native statuary that on every hand offends the artistic eye at the national capital. There is something to be said on both sides. Of course there is a certain degree of propriety in entrusting the monument of Lafayette to a Frenchman, especially to such a Frenchman as Falguière or Mercié. It might have been better to have compromised by giving the commission to Augustus St. Gaudens, a Franco-American and an excellent sculptor.

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"MODERN FRENCH ART" is the title of a holiday book made up by Mr. A. W. Lovering of short articles on Meissonier, Gérôme, Bouguereau, Roybet and others, which have appeared before from the press of Gebbie & Barrie, with steel engravings, photogravures and process reproductions of artists' sketches. But the engravings and photogravures are old plates, far too much worn to be used a second time, and the unskilful retouching and deepening of the principal lines have only served to emphasize their defects. The text, written by the late Earl Shinn ("Edward Strahan") for another publication, does not fit the illustrations. That able critic, however, is credited on the title-page with the authorship of the book as it stands. This surely is an unwarrantable liberty to take with the name of a dead man, especially with that of Mr. Shinn, who would never have fathered anything so badly compiled as this.

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APROPOS of a suggestion to make France a return in kind for her gift of the statue of Liberty in New York Harbor, the *Moniteur des Arts* copies from *Le Figaro* an interesting statement, by Félix Regamey, respecting the statue of Washington, by Houdon. It appears that the latter made what he must have regarded as a pretty good bargain with Jefferson, who was intrusted by the State of Virginia with the task of finding a sculptor to undertake the work. Houdon demanded one thousand guineas, his expenses, and insurance to the amount of ten thousand livres, to be paid his family in case of his death while the work was under way. It was his idea that the statue should be made only after he had lived for some time in Washington's company. It was Washington who decided in favor of the modern costume. Few people know what Houdon's statue looks like. It was erected in the Capitol, at Richmond, on May 14th, 1796, and shows the General in uniform, standing with head bared, the right hand resting on a cane. At his left, the fasces, covered with his mantle, supports his sheathed sword. A ploughshare rests beside it. The pedestal bears on one side the inscription, on the other faces are bas-reliefs of the evacuation of Boston, the

capture of the Hessians, and the capitulation of York. Both statue and pedestal are in marble.

* * *

M. REGAMEY, when in this country, some years ago, had the idea to have a cast made of it to be sent to the Louvre or to the Trocadero, and conferred with Mr. Ward, the sculptor, with M. Proust, the French Minister of Fine Arts, and Governor Holliday, of Virginia, in regard to it; but apparently without definite results. But it now appears that a proof, in bronze, of the original has remained in France, in the possession of the family of a bronze founder named Hubard. It does not appear how they obtained it, or what right they have to it; but M. Regamey recommends that some one pay them the forty thousand francs which they want for it, and place it, not in a museum, but on the pedestal soon to be left vacant by the removal of the Reduction of the Liberty Statue from the Square des Etats-Unis to the Ile de Grenelle. This is the place that was reserved for the statue which it is proposed to present to France; but M. Regamey thinks that some other place may be found for that. Some one suggests that we buy this bronze of Washington and present it to France as our return for the Liberty. But, aside from the fact that the French Government has refused to buy it, there is a very important objection to the idea—and it should be an insuperable one. The return gift to France should be American not only in subject, but in conception and execution, which, of course, the Houdon statue is not. It would be a little comical, too, for us to buy this replica from the Hubard family, when it would appear that, morally, at least, they have no right to its possession.

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"LES DEUX SŒURS," the large picture by Giron which attracted attention at the Paris Salon a few years ago, is in the Eden Musée, hung prominently among the wax-works. It represents, it may be remembered, an accidental rencontre of a fallen woman and her virtuous and hardworking sister, as the former dashes past the Madeleine in her showy equipage. The picture is well painted, but what a subject to select as a "pièce de résistance" for a family place of amusement! A small gallery up-stairs contains a collection made up of good, bad and indifferent pictures. Some of the "old masters" are particularly queer.

MONTEZUMA.

THE ART AMATEUR FOR 1888.

WITH this month's issue, *The Art Amateur* completes its seventeenth half-yearly volume. The prosperity of the magazine is so generally recognized that it is hardly necessary to speak of it. A glance at our well-filled advertising columns, containing more first-class announcements than are to be found in all other American art periodicals combined, will afford a fair indication of the esteem in which the magazine is held by the business community.

Looking back on our prospectus for the past year, we find that while a few of the articles and designs named in it have had to make way for greater attractions, we have, on the whole, more than made good our promises, especially as to colored plates. We expressed a "hope" that we might be able to increase their number during the year. In point of fact, we have given one with nearly every number. For the coming year we shall do better still; with each number there will be a color-study fully equal, at least, to those we have given in the past year, which, we need hardly say, are vastly superior to anything of the kind to be found in any other periodical in this country. The subjects decided on are: "Gladioli" and "Red Roses," by Victor Dagon, whose beautiful studies of "Magnolias" and "Chrysanthemums" are familiar to our readers; "Ferns," "Golden Rod," "Cherries," "Birds of Paradise," "Stormy Coast Scene," "Quiet Coast Scene," "Moonlight Landscape," "Winter Landscape," a spirited portrait, in oils, of a "Laughing Man," and a charmingly delicate one of a child, in water colors, called "Little Rosebud."

The decorative Flower Studies, in black and white, by Victor Dagon, which have been a popular feature of the magazine for some time past, will be continued each month, and, as usual, full instructions will be given for their treatment in oils, water and mineral colors. We shall give full-page or double-page designs—according to the requirements of the particular study—of Peonies, Poppies, Sweet Peas, Hollyhocks, Fuchsias, Dahlias, Orchids, Night-blooming Cereus, Guelder Rose (Snowball), Bleeding Heart, Hydrangea, and American Laurel. As heretofore, the studies will be given during the months

that the respective flowers represented are in bloom, so that the living models themselves may be used.

Mr. A. J. H. Way will supplement his valuable practical articles on "Fruit-Painting in Oils" with a series on "Still-Life Painting," with especial reference to game.

China painting will continue to receive such attention as can only be given to the subject by a magazine with the artistic resources of *The Art Amateur*. There will be a special series of articles on "Difficulties of China Painters," with, of course, suggestions as to how to overcome them; and, among others, the following designs, with full instructions for their treatment:

Twelve Designs by I. B. S. N.: Plates (Tea Roses, La France Roses, Maréchal Niel Roses, Lamarck Roses), Honey Dish and Plate (Apple Blossoms), Lamp Vase (Pine Branch and Cones), Cracker Tray and Cheese Dish (Ivy), Punch-bowl (Grape Leaves), Tête-à-tête Set—Tray, Cups and Saucers, Tea Pot, Cream Jug, and Sugar Bowl.

Twelve Designs by Kappa: Vases (Orange, Lily, Virginia Creeper, Japanese Anemone, Yellow Daisy), Panels (Cardinal Flower, Fringed Gentian, Milkweed), Lamp (Small Sunflower), Cake Plate (Dwarf Corn), Tray (Japan Lily), Rose Jar (Jasmine), Cracker Jar (Red Lily).

A number of Ellen Welby's charming designs both in color and black-and-white have been arranged for. They will include a continuation of the series of six extra large sized classical figures in outline for embroidery or painting; large outline studies of heads for circular plaques; a design in water-colors of a Child's Head and a decorative study in colors of Birds of Paradise. Besides these, Miss Welby will furnish, in monochrome, two decorative heads—"A Bacchante" and "Phœbe—a Child's Head," a study of a child draped, and one of a woman draped. Edith Scannell's sketches of children in outline will also be continued.

The department of Furniture and Decoration will be strengthened in various particulars, including a larger number of views of artistic interiors than we have been able to find room for during the past year.

Wood-carving designs have long been a special feature of the magazine, and they will be so more than ever during the coming year. Besides a variety for numerous useful purposes, such as chair-backs, panels, and screens, by Professor L. W. Miller, of the Pennsylvania Academy of Fine Arts, and others no less competent, there will be a series of twelve practical articles, with illustrations and designs by Benn Pitman, principal of the Cincinnati Academy of Design, being the substance of a book Mr. Pitman has been trying for years to find time to write.

Original Church Needlework designs are another of *The Art Amateur*'s specialties. For these one still has to send to England. Mrs. Sarah Wynfield Rhodes (née Higgin), whose pomegranate series have been given in the magazine for the past few months, has promised to contribute the following: Chalice Veil and Pall, Burse, Altar Cloth, Pulpit Hanging, Fold Stool Hanging, Fold Stool Cushion (the last four for Lent), Banner, Alms Bag, Stole Pede Cloth, Sermon Case, Bible Markers. The descriptive letter-press for these will be supplied, as hitherto, by Miss L. Higgin, late Principal of the South Kensington Royal School of Art Needlework, who will also furnish monthly a practical article on decorative needlework for the home. Mrs. T. M. Wheeler will contribute a series of talks on "Embroidery in America," and due attention will be paid, in "Needlework Notes," to the artistic novelties of the day.

Tapestry painting has grown greatly in popularity, and we have duly recognized the claims of those who practise that charming art by providing for them an abundance of suitable subjects, including some of the most attractive compositions of cherubs by Boucher. Mrs. Emma Haywood will continue to give our readers the results of her expert knowledge of the subject.

There will be designs for hammered metal, stamped and embossed leather, and other practical work of the kind.

Besides the above, *The Art Amateur* for 1888 will contain articles on "Flower Painting" and "Marine Painting" in oils and water-colors, crayon portraiture, "Portrait Posing," "Sketching from Nature," Amateur Photography, and "Etching," together with numerous "Talks with Artists and Decorators," "Art Notes and Hints," and articles on fine art work of all kinds. Picture criticisms of private galleries and public exhibitions and illustrated biographies of American and foreign artists will receive full attention.

The department "Old Books and New" will continue to interest both bibliophiles and the general intelligent reader, and under "New Art Publications" we shall, as hitherto, notice etchings, engravings, and other prints.